

### The Theaters—By Percy Hammond

#### "It Is the Law," a Play of Chills and Fevers

Alma Tell

"It is the Law," a melodrama by Elmer Rice, from Hayden Talbot's story, presented by Somerset Woodruff at the Ritz Theater, with the following cast:

Baker	Richard Stevenson
Flaherty	Charles P. Bates
Walter	John P. Roche
Johnson	John Barry
Rosen	Jack Thorne
Denison	James Lanthorn
Denison	Joseph De Stefanis
Denison	Thomas Hood
Denison	A. H. Van Buren
Denison	Hans Robert
Denison	Miss Alma Tell
Denison	Ralph Kellard
Denison	Miss Rose Burdick
Denison	William Ingersoll
Denison	Albert Woodruff
Denison	Walter Walker
Denison	Edward Harley
Denison	Frank Westcott
Denison	Miss Valerie Valarie

Again you are invited to participate in the solution of some cunning iniquities, illustrated at the Ritz in an alarming melodrama called "It Is the Law." This is an ingenious hallucination, full of black deeds and suffering, and it may be estimated as one of the trickiest of its school. Enlivening its ample contents is a suave mania, with great resources of mischief-making; and it is his outlandish designs and projects which put the creepy ices in your veins.

Only two or three influences in the play hamper your enjoyment of its terrors. One of these is that the conversation between the characters is a trifle pretty; and another is that some of the actors, while not bad, would be better if they were doing other things. You might feel sorrier for Mrs. Ruth Victor (Miss Alma Tell), for instance, were she not addicted to such expressions as, "You pay a pretty compliment, Mr. Melville. May one infer that you are not without experience?" Miss Tell is so winning and unaffected as one of the madman's principal victims that you wish she had more interesting sutors than those in "It Is the Law" from whom to select a husband.

Mr. Arthur Hohl, as Albert Woodruff, is the mad neurotic of the proceedings. Pre-natal influences of a harmful sort provoke peculiar fancies in him at times. His father having beaten his mother with a pair of tongs on the night of his birth, he is therefore moved to homicide every time he sees a pair of tongs. He is vengeful, also, and good at wicked scheming. So when Justin Victor wins lady-love away from him he contrives a unique retaliation. Discovering a convenient "double" for himself, he murders him in such a fashion that he himself is believed to be the dead man and his rival the assassin. The police enter, and poor Victor is discovered leaning over the corpse—which is buried later (though not in the play) as that of Albert Woodruff. Albert fares forth disguised by whiskers and another name, while Victor eats his heart out, serving a life term in Sing Sing.

It is said that God's justice, "tardy though it prove perchance, rests never on the track until it reach delinquency." Consequently Woodruff moved by his passion for his victim's wife, returns to woo her. Suspected, however, of crimes performed by his deceased "double," he is pursued by a Scotland Yardman to the lady's home. There, by his finger prints he proves that he is not the "double" and he seems about to triumph when fate wills it otherwise. As the detective, quite plausibly picks up the tongs hard by the fire-place, the pre-natal dementia asserts itself and he is ex-

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Thirty-fifth Street

### Gloom Shadows 6th Concert of City Symphony

Unrelieved Melancholy of "Kindertotenlied" by Mahler Work Injustice on Mme. Gerhardt's Art

Korngold Opera Sung

Mme. Jeritza Brings Rare Charm to Role Which She Introduced Last Year

By H. E. Krehbiel

Mr. Dirk Foch and Mr. Gatti invited the patrons of the City Symphony Orchestra and the Metropolitan Opera to spend a large portion of the afternoon and evening of yesterday in mortuary meditation. At the Town Hall the sixth symphonic concert since last Sunday took place. There was another by the Philharmonic Society at the College of the City of New York in the evening, making the seventh affair of its kind in five days, and in the two days remaining of this eventful week there will be five more orchestral concerts. The cultivation of high-class music, a term which seems to be synonymous with the exploitation of conductors, goes on apace, and perhaps we shall soon see the time when our 6,000,000 of people will call for musical pabulum exclusively symphonic, or at least, orchestral. It is now offered, in a decidedly commendable form, by Mr. Rothafel in association with moving pictures and vaudeville at the Capitol Theater, a proceeding at which we are by no means disposed to cavil.

But this is not what we intended to discuss upon when we began writing. What was in our mind was the circumstance that for three-quarters of an hour, or thereabouts, in the afternoon, we were asked to listen to meditations on the death of children and for three hours in the evening to a musico-dramatic study of a morbid mind of a man perplexed in the extreme between devotion to a dead wife and sensual desire stimulated by a momentary association with a woman who in voice and features resembled the consort who had gone into the beyond. Mr. Foch gave us the five "Kindertotenlieder" by Richard Strauss to music by Mahler; Mr. Gatti the opera "Die tote Stadt," composed by Erich Korngold. The songs were not new, but they were not familiar. They never will be familiar. As poems they are natural and tender. The music is called up in which he filled them was poignant and sincere we know. But we also know that he had been asked the wherefore of his setting he would have refused an explanation.

Mahler's attitude toward all art, music including his own, was a singular one. Once at a private dinner table the conversation turned on lyrical poems and their composition, and he made the cryptic remark that no artist to whom had come a great and beautiful inspiration ought to give it to the world. He should keep it shut up in the shrine of his own soul. We did not ask him how art was to exist under such conditions or what its service to mankind, but left him to his broodings. Nor did we ever question his privilege to secure as many performances of his own works as he could. As to their merits we have our opinions and have also exercised the privilege of expressing them and leaving them to their fate.

lowing note copied from the fly-leaf of the score: "This day song and its received as a unit, an indivisible whole, and their continuity at a performance should be preserved by the prohibition of interruptions of any kind—applause, for instance—at the end of a song." Dr. Wullner, we remember, declaimed with eloquent pathos (they have no periodic melodic structure) and so did Mme. Gerhardt yesterday. The audience of ten years ago respected the composer's wishes and refrained from applause. Mr. Foch gave time for applause only a pattern of handclapping, until at the end Mme. Gerhardt was called to the stage and made to realize, at least, that her self-sacrifice, if not her really fine art, was appreciated. Enthusiasm was out of the question, for how could there be a demonstration of pleasure over songs which the composer had designed should awaken only feelings of grief and desolation of heart?

A Beethoven, Schubert, a Schumann, a Brahms, would have let in the light which illumined some of Ruckert's lines, the light of hope in reunion with loved ones gone before at last. If Mahler's music does this we cannot feel it.

The rest of Mr. Foch's program was Schubert's familiar march, militaire, transcribed for orchestra, the pretty little piece from the same composer's music to "Rosamunde" and Brahms's C minor Symphony which he produced at Carnegie Hall on Monday evening.

Korngold's opera was first heard here on November 19 of last year and served to introduce Mme. Jeritza to the American public. Her instantaneous triumph and the fact that the opera had its full quota of representations in a season are matters of record. The work, too, won all the recognition that it deserved as the creation of a most generally gifted young man, facile in construction, and with a keen sense of the employment of the ideas and desires of producers who stand much higher against the horizon than he—Richard Strauss, for example—with whom he has been long associated. He had made free with the latter's ideas as because he seems to have set his aim to succeed him as director of what used to be the Court opera in the Austrian capital. The inclusion of the opera in this year's repertoire will subject its merits to a test in which it will have a powerful prop in the glowing young singer who filled up with such charm as was possible again last night. A more perfect impersonation than hers of the gay creature who obsesses the mind and heart of a man lost in morbid adoration of his dead wife could not well be imagined; and we know of no singing actress so capable of bodying forth the moods of a wordless being, who in the dreamy life of a melancholic, runs through the entire gamut of emotions from idle frivolity to tragic death, as Madame Jeritza. Her companions in last night's performance were those of last season except that Mr. Leonhardt (as Frank) and the lamented Mr. Laurenti (as Fritz) were both replaced by a newcomer, Mr. Schützendorff, a capital singer and actor. Mr. Hodanzky conducted a fine performance.

Jane Cowl to Make Debut As Juliet on Christmas

Benjamin Gigli, tenor of the Metropolitan Opera Company, was made an honorary police captain yesterday by Commissioner Enright and presented with a gold badge and certificate of office. This honor is in recognition of the willingness with which the tenor has agreed to sing at all police functions. He was escorted to police headquarters by Mrs. Mary Hamilton, a police woman.

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### Song Programs Given in Each of 3 Concert Halls

Two Contraltos Vie With Greek Barytone; Elaise Gagneau at Aeolian Shows Elements of a Good Voice

There was no shortage of song yesterday, each concert hall having its recital; contraltos scoring two out of three, with the remaining one furnished by a Greek barytone, Elaise Gagneau, was the contralto of the afternoon, singing at Aeolian Hall a program of the usual four languages in their usual order with indifferent success, showing at times, the elements of a good voice, but undeveloped, however, while her voice had some strength, especially in high notes, lower ones were weak and a general lack of smoothness, a cloudy veil, as it were, hampered her tone. This was more noticeable in the opening aria by Giordani and Pergolesi, less so in the following French and German numbers. There was little expression in Mme. Gagneau's singing, which seemed to make little distinction between Wolf and Strauss, on the one hand, Fauré, Duparc and Paladilhe on the other; her modern Italian songs, Pietro Cimarra, "Fiducia la neve," for instance, proving better in this respect.

A warmer and livelier atmosphere was produced by the other contralto, Elise Reign (dubbed "mezzo-contralto" in the evening at the Town Hall), singing an aria from Charles Cadman's "Shanewis" and other numbers in German, French and English. Her voice had range and strength—certainly, but it seemed to lack a certain lack of finish and metallic edge in louder passages, but it seemed promising. Her diction was clear, aggressively so in the opening German numbers, so much attention was paid to the words of Brahms's "Vergebliches Ständchen" that its phrases were clipped off with an abrupt, almost tuneless effect. In French songs, however, both diction and tone were smoother, and expression was not neglected. Josef Adler accompanied here, while Conrad v. Bos was the pianist at Aeolian Hall.

Edward Whiteside will present "The Doctor" at the Ritz Theater on Thursday night, December 7.

Margaret Lawrence will be presented in "Secrets" at the Ritz Theater on Thursday night, December 7.

Kitty Donner, Rose Donner and Ted Donner will be featured at the Palace next week. Others will include Marion Harris and the Four Mortons.

### Denby Invites Middies To Tell About Drinking

May Testify at Inquiry Opening Tomorrow Without Injury to Their Rights

From The Tribune's Washington Bureau

WASHINGTON, Nov. 20.—The investigation of the midshipmen's dance at Philadelphia Saturday night, where drinking was indulged in generally by the naval uniform, will begin at 10 o'clock Friday, Secretary of the Navy Denby disclosed today in announcing the membership of the board and the precept that will govern its action.

The sessions will be open and any interested party will be heard without surrender of any of his rights as a student in the Academy. It is not contemplated that Mr. Denby will be present, although the investigation is based on his personal knowledge of drinking among the middies when he was present at the dance.

Rear Admiral John W. Robertson, assistant chief of naval operations, was named senior member of the board of investigation, and Rear Admiral S. S. Robison and Captain Sinclair Gannon as additional members, with Captain John T. Tompkins as recorder.

The precept recites that the board is authorized to administer "an oath to any witness attending to testify or depose during the course of the investigation." Secretary Denby said that it is his intention to make public the findings of the investigation.

### Red Cross Appeals Will Mark City's Thanksgiving

Ford Officials to Co-operate in Current Roll Call, Littleton Announces

Martin W. Littleton, general chairman of the Red Cross Roll Call, received a telegram last night from Edsel Ford authorizing the co-operation of the New York officials of the Ford Motor Company in obtaining subscriptions of the 3,000 Ford employees for the Roll Call.

Thanksgiving celebrations will be held today in many Red Cross headquarters and in many army and navy quarters. Pastors will make special appeals for the Roll Call in the churches, and the Red Cross will be the subject of talks in the Young Men's and Young Women's Christian associations.

W. R. Jones, of Jones & Baker, is one of the latest subscribers of large sums from the architectural firm. He has subscribed ten times as large as last year, and Roll Call subscriptions are being secured from many sources. The National Biscuit Company has sent in a total which is three times that of last year. Rogers, Pratt & Co. and the American Sugar Refining Company have reported a 100 per cent enrollment.

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### THE TEXAS NIGHTINGALE

with JOYNA HOWLAND, CYRIL KEIGHTLEY.

### THE BUNCH OF JUDY

Music by Jerome Kern. Book by Anne Caldwell and Hugh Ford. Lyrics by Fred and Adele Aarons, Johnny Green, Ray Noble, George Hays and 6 Brown Bros.

### LITTLE NELLIE KELLY

HOLIDAY MATINEE TO-DAY.

### EQUITY 48th ST.

"HOSPITALITY"

### Greenwich Village

"A FANTASTIC FRIGASCÉE"

### Knickerbocker

"The Yankee Princess"

### CLAW

"The Last Warning"

### FULTON

"ORANGE BLOSSOMS"

### THE GINGHAM GIRL

EARL CARROLL

### HUDSON

"THIS IS LONDON"

### PROCTORS

"The Sin Flood"

### 5th Ave

"The Sin Flood"

### 25th St

"The Sin Flood"

### 39th St

"The Sin Flood"

### 49th St

"The Sin Flood"

### 59th St

"The Sin Flood"

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